

Edited and compiled by Bev May of Transcendance Toronto for Intellinet.
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TRANSMISSIONS ISSUE 2 APRIL 1996: FREE

Transmissions is a new, **FREE** monthly newsletter published by Intellinet and distributed around the world. It focuses exclusively on what's current with Intellinet labels, artists, and DJ's. For information on these products contact your local record store or record distributor. To send demos or correspondence or if you would like to carry this publication in your store, please contact: The Building, 1275 Walker Rd, POB 24048, Windsor, ON N8Y4Y9 CANADA Phone 5192587663/ Fax 5192586248.

MAKIN' MADD (INTMM06) "The Autonomy EP" The Specialist

Excellent techno release from 'Dave Peoples and the Specialist Crew', the SC otherwise known as Scan 7/ Trackmaster Lou of UR. The 'Angry Side' doesn't seem that angry, with both tracks exhibiting nice, strong, moody synthlines. "Tact Com" has busy techno craziness, while "Drop Zone" is more simple and emotional: parts are almost beatless, with only a lulling keyboard. Excellent track! "Staticvation" on the 'Madd Side' has a complex drum interplay and lots of analog conversation: very abstract and very good, deserving of many a listen. "Diffusion" has a moody, floaty melody and a nice, deep drumbeat and high-hat build: listen and dance.

ACACIA (AR026) "Hooka Tooka" Madd Max

Interesting and DIVERSE double-pack. "Summer Rain (Acid Mix)" has this tense, eerie feel with lots of cymbals and a real early-industrial, Hieronymus Bosch, Inferno sound. Funky break later in the song turns track into a full-on floor-pleaser. Huge track: first half minimal enough for the techno purists, while the second half is accessible enough for the rave kids. "Sofia Beats" has this interesting contrast between a hard acid build and female chanters, while "E Generation" is more dancefloor-fun oriented, with the funky, wacked sample, "People are still having sex" and a cool bongos-ey drum break. "Channel Molecule" is all about happy darkness, like a not-too-serious murder mystery, while "Summer Rain (Original)" is the darkest and hardest and best of them all, with a nice break and a funky, trippy, and yet uncompromising, industrial-tribal sound. "2024" sounds all mystical-Eastern, with synthy Indian moving mantras and reed instruments, while "Music Game" rounds the release out, featuring deep house with bleepy bits and the refrain "Music—music—music".

CATALYST (CAT95001) "State of Emergency EP" Track Assassin

DJ Sneak at his finest christens Terry Mullan's new label's first release. This record and label are sure to be huge successes: Sneak makes you move your body into quirky contortions previously unimagined with those hard-hitting boogie tunes. "Tricky Fingers" has that quintessential Chi-town 909-jack sound and lots of staccato percussion: simple yet effective. "Confuzion" is THE track destined for greatness, however. Wicked, hard-hitting dance-mania contained in this song. Huge, dancey energy-whipper makes even Grandma hug the bassbass. "Gimme da Drumz" is an equal contender for greatness, bang on pure dance with the female command to 'Get Down'. Like most Sneak, mild salsa and disco derivation. Full of energy: another stormer. "Jungle Boogie" is all about the funk: heavy '70s funky boogie meets a nice 909-and-hi-hat combo: *Phat*.

JAKPOT (JP007) "Co-Jack"

Credits tell us that this release is by Heinrich Tillack and Oliver Bondzio, of Hardfloor fame. "Down By Law" is very German techno: harsh and demanding, while "Hood Rat" is cooler, with a more groovy, staccato-housey Chicago feel, although fairly complex and clinical-sounding in the second half. "Gangbag'n" is a sick name for a good techno track: Do these Germans know what gang banging is? Very trippy in a metallic-industrial, tense way, with simple but good bellling/panning/echo effects. "Officer" is more minimal and tracky but still nice and tense.

BOMB (007) "Ease" Seven

Four mixes of the same track. "Seven.0 mix" and "Seven.2 mix": very similar: nice deep sunrise house with a slow, driving, fairly trippy, West-coast feel. The best Bomb release yet, in my opinion: cool female abstract spacey sample telling listeners to "Ease your subconscious". Nice high treble experimentation-line in background contrast with the harder, no-synth second half. The "seven.1 mix" is the deviant, featuring a funky, simple, direct electro beat, while the "seven.3 mix" is the most runny-bleepy-techno sounding, with a nice trippy ending and a repeated circular coiled buildup theme.

DEFINITIVE (DEF039) "Whateverman"

Definitive newcomer Spiro Theofilatos's New York-based party house features weird sounds and builds within a fun-filled context. "Get on It (Deep Down Under Mix)" has the refrain, "Get-get-get on it" and a strong, hard-funk edge. Female vocals bits in break and nice drum complexity after break keep track interesting. "Keep Talkin'" features some New Joisay male voice and is a more fun, jingle-sounding, finger-snapping number. Cool stereo effects and flute in second half too. "Get on It (Ultragroovadelic mix)" has low bubbly bass-analog and swirling, whooshing circular-sham sound effects over an all-build, no-break mix. "Ecstatic Cling" is funky and cool, with this electronic digeridoo and wood-en-clacking sound, as well as dropping sounds, an electro bit, and a generally dancey second half:

that 'Funky-techno analog West-coast progressive' sound.

CONCEPT 1 "01:96"

Plus 8's new limited-pressing (2000) specialty-label is baptized with R. Hawtin's 12-part, one-a-month series. Amazing series of releases that are so quintessentially Rich in tension and staccato-drum interplay and energy but also represent a significant departure from his earlier material: these are definitely NOT Plastikman. FUSE or Circuit Breaker. Rather, they sound more proto-industrial, distanced and abstract, heavy, minimalism. "01:96" is "01:00" features grindy, modified-washboard sounds grating over dripping chemicals in this dark, damp, but subtle spatial creation. No 303 anywhere obvious. The antithesis of club culture in one record: almost white-noise sounding, like an old warehouse making clanky eerie background metallic noises at night. Non-apocalyptic, cryptic ending. "02:00" is even more creepy, with a sort of circular, repeated sonic whirl-whoop like a continuous assembly-line coil and then these deep, harsh clashes, thuds and crashes over the top. Middle part gets fairly dancey in a super-Richiesque, sharp and sudden, yet unintrusive way. Very interesting release.

CONCEPT 1: "02:96"

Features more of the minimal-machine kind of sound as "01:96". "03:00" has the same staccato vs. industrial circular tension and features this whirly-whirly high-pitched industrial metallic melody. Cool dense interference is then followed by a faster, dancier centre and then a wind-down, slow-machine, dying-car-with-flat-tire-at-night ending. Moody. "04:00" is made-for-mixing 'clinical minimal-funk' that then turns really eerie and tortured. Cool white noise interference in last bit of record that takes over.

CONCEPT 1 "03:96"

is a little dancier and more upbeat than the previous two: Richie gearing up for spring? "05:00" is the most Plastik of the series. Nice unobtrusive dancefloor beat with more treble electronic melodies. Most accessible: beautiful tense build. ANY fan of Rich will drool over this record. Driving and eerie yet calming and minimally-dense. Also very trippy and dancey, with a nice wood-ticking sound and a sharp energy. "06:00" begins with a simple 808 drive followed by really surreal, non-analog sounding, yet heavy sonic noises. All about rhythm interrelation and continuity of a theme. This track is more of a cross between "05:00" and the previous releases: sort of half-dancey, half-buildup, but generally more like musical heavy white noise akin to soft construction in the neighborhood.

SMART (004): "Backpacker"

Ann Arbor turns to techno. "Feather" features weird wacko noises like a stick grating up and down a washboard. Significant tone and tension yet also clinical and abstract, like a doctor's visit or a cartoon-chase scenario: heavy but not that serious. "Looping the Third" is almost cartoon-fast, with a real nursery-rhyme feel: it's taking-the-piss techno. It's consciously silly for the first half. Busy analog weirdness then overtakes, followed by a lush, synthy, epic neo-classical movie bite and then a heavy buildup refrain. Do I understand this track at all? "Pod" ventures into an almost-dancefloor-friendly beat later in the song. Heavy arcade noises with that Dungeon-and-Dragons, early-80's entertainment feel. "Remainder" has nice female harmonies in the beginning followed by an electroey beat. This is my favourite track of the lot: weird but cool, not too busy, and with a nice, funk-ay, older, groovy, danceable feel. One likes this song in the same way one can't help but sing along to "Thriller".

FRED GIANNELLI

plays live in Boston on the 20th of April with Rabbit in the Moon, Sharam and Dubfire from Deep Dish, Adam X and others; Fred also appears on the 24th April in New Hampshire with Abe Duke from Disko B and Tension Records.

JOHN ACQUAVIVA and LEGION OF GREEN MEN

appear in Cleveland, OH on the 20th April for Sleepy C's "Psychoactive" party called '420', featuring the largest lineup the Midwest has likely ever seen, including Stacey Pullen, Robert Armani, Dieselboy, Doc Martin, Dubtribe, and about 30 others.

TERRY MULLAN and ESP WOODY MCORINE

also appear at the Generator party on the 27th April in Columbus, OH featuring T-1000, Dave Clarke, and others. Both will also be on the Communique tour of Europe this coming June.

RICHIE HAWTIN, OLIVER BONZIO, SNEAK, and DENNICK CARTER

all appear at Tribal Gathering UK on May 4th.

BARBARA, TERRY MULLAN and IAN POOLEY will be touring England and potentially elsewhere this summer on a Definitive tour by Dynamix.

TERRY MULLAN

will also be appearing on the 26 April at Caffeine on Long Island, 2 May in Miami, 3 May in St Louis, 4 May in Roanoke, VA, 10 May in Greensboro, NC, 11 May in Detroit, 17 May in Atlanta, 18 May in Chicago, and 24 May at FURTHUR in Milwaukee.

DAVID ALVARADO

is playing on the 26 April at Nikita in San Francisco, Sunday 28 April at Spundae in San Francisco, and the 18 May at Move It in Philadelphia.

PLUS 8 (PLUS0057) "Nano" Theorem

Detroit newcomer Dale Lawrence jumps into the techno world with his first release as a full-length album available on both CD and vinyl. Beautiful, subtle, lyric, ambient-derivative listening-music techno in the Kenny Larkin tradition: sophisticated. The release builds slowly, beginning almost as rather unobtrusive background intelligence mixed with a lush slow-groove somewhat akin to Speedy J, but then the harder, driving 808 builds in the background, although "steem" (#5) and "dilate" (#7) also feature unusual, drum-and-bass influenced beat structures. By the time "dilate" (#7) comes along, the listener is emotionally hooked, hanging on to the progressively weightier yet underwhelming beats and melodies. "aslan" (#9), however, is THE quintessential track, building in epic moodiness out of total silence into a synthy, heart-wrenching, profound sense of ennui, of time passed and passing. The minute the track is over you want to hear it again. Overall, a real achievement as a first release, and will certainly maintain the +8 track-record. "Nano" exerts its quiet appeal upon the listener subtly: I find myself listening to it as background commentary almost every day.

• INTELLINET REVIEWS



INTELLINET REVIEWS:

STUDIO K-7 (IK7035cd, IK7040cd) 'netWORKS.1' & 'netWORKS.2'

Two compilations of exclusively Intellinet-based tracks. "netWORKS.1" was released at the end of last year in Europe and includes an old +8 condom with a 'make the connection' inscription and features classics from the Plus 8-Definitive-Probe family: Rich in all his incarnations, Speedy J, Ken Ishii and Ian Pooley, amongst others. Richie fanatics will also find the wicked, minimal- staccato unreleased Plastikman track "Electrics" and the formerly limited-edition release from FUSE "Into the Space" V-Room's "G-Hertz" is also very notable. "netWORKS.2" just came out, featuring a broader range of all the Intellinet labels. More housey overall, this release focuses principally on tracks from Definitive and Acacia. Terrence Parker's "Emancipation of My Soul (Intangible)", the Wamdue Kids "Hypnotize" and "Disaster" (Acacia) and Ian Pooley's "Puppets" (Definitive) are soulful, vocals-based house, while FutureLegends "Groovin'" (Definitive), Richie Hawtin's "Call it What You Want" (Plus 8) and Ian Pooley's "Re-Linked" (Definitive) are much harder and more techno-influenced.

STUDIO K-7 (IK7R001cd) "On A Journey" Kelli Hand

Kelli Hand's first full-length album proves to be stunning. Principally 'experimental' techno, ranging from harder bits to more lyrical ambient lulls, this release also ventures into some pure house in the centre. Interesting distorted picture of Kelli on the front that looks nothing like her. The release begins with a no-bullshit, sudden full-on venture into the title track, "On a Journey", featuring drum-and-bass influenced beat structures and a looping acid melody. "Computer" is also fairly interesting: heavy Kraftwerk influence here. "I can See", "I Remember When", and "Feel": are more housey. "I Remember When" with a nice deep mood and "Feel" more disco-funk oriented, while "Dance", "Starz" and "Psycho World" are all about harder kicks, with "Psycho World" heavy on the acid.

STUDIO K-7 (IK7041cd) "Musica" Stickman

A nice compilation overview of Toronto's Stickman Records tracks, including the previously-unreleased Stickmen 'paaarty!' song "Jump" and a heart-thumping 909 Josh Wink remix of "Tamburi". Interesting inset covers the Stickman records history, which is particularly notable from a local perspective. Covers the gamut of the Stickman range: Zig Zag's "Melody" are all about vocally house, while Engine-O's "D & B" and "Snakecharm" are more jazzy and organy-pure. The Stickmen "Summer of '87" is just party-house, while Biotrans "Kliente" and "Frehnor" are more deep acid. The Cappio Bros. "Caffeine for Daze" has a hard Chicagoey jack with a Davey male vocal sample, and then PJ's "Elysian Fields" and 611 Grooves "I Like It" are in that all-genre. Excellent diverse selection.

STUDIO K-7 (IK7042cd) "DJ Kicks: Carl Craig" Carl Craig

Although mixing-wise, no real overt tricks are pulled here, the quality of musical selection, the subtle editing and striking neon orange cover of this mix CD compilation make it well worth looking into. Also includes "DJ Kicks (the track)" by Carl himself. This release is the second in the DJ Kicks series, the first of which was by CJ Bolland. Most tracks either from Planet E or similar European avant-garde techno labels like SSR, Plink Plonk or New Electronica. Excellent listening music.

JUICE (JUICE 012) "HMC Southern Cross EP"

Nice mint-green translucent double-pack vinyl really fits the crisp clarity of this Adelaide, Australia-based release of the label formerly known for small, cultist, 500-odd pressings. All tracks carry this lovely contrast between smooth and sophisticated analog and synth melodies and very staccato, technoey- abstract drumlines. The melodies make the stories, while the drumlines embellish and explain. "Digits" and "Space Funk" have that easy-listening, soothing, 'mature techno' sound, "Space Funk" featuring a wacked-out electro-ish groove. "LSD" is more energetic and fun, with a strong, dancey, younger build. "BC1" is my favorite, with a good, dancey, but subtle, un-bangy groove. Low, running analog theme is acid done right: emotional and sophisticated. "Wave" is pure electronic mind-travel dreaming with lots of energy (heavy cymbals), while "Body Mechanics" is a harsher, hard and gritty trip into darkness.

INTANGIBLE (INT7000A) "TRIBUTE"

Tribute to Ken Collier by Terrence Parker due to Ken's untimely death in February. Touching eulogy on the label moves the hardest heart. All proceeds donated to American Diabetes Association in Ken's name. A1 is a remix of "Love Got Me High" mixed with the old discoey "Funkanova". A2 has this beautiful, lilting, soulful female refrain gushing, "Your Love is So Precious" — almost Motown, with a groovy '70's bassline to match. Uplifting and moving, with a naive, positive quality. B1 has a more Motowny, '70's feel, while B2 has a funky, discoey-soul feel with lots of low bass. Excellent, soulful record.

INTANGIBLE (INT515) "Alone with U" Lake Mead Project

Terrence Parker Presents some vocally soul-house in that very Intangible-esque tradition. "Mt. Charleston Vocal Mix" is just that: a full-song of female vocals with a real organs-filled, Church sound. The "Las Vegas Strip Dub" has a more driving, peak-hour interpretation, while "Spiritual Peace" is all about slow, emotional organs, and "Spiritual Thoughts Dub" is the housiest and most direct of them all.

PROFILE: SMART RECORDS

Interview with Ian MacLachlan, founder of Smart

"Techno to me is not necessarily a very new thing; I've been involved in the underground scene for quite a long time. I started out as a DJ in 1983 in what was called "Alternative College Radio" back then, as DJ at CJSW in Calgary and later CJSR in Edmonton; I'm Canadian. There was an interesting musical community in Edmonton at that time, people who later became some of the members of Skinny Puppy were doing experimental electronic music as early as '84. Later, I became interested in the whole acid house scene in the late '80's and spent years working in, or hanging out in clubs.

"Smart is an extension of what I've been doing all along. I founded Smart after I moved to Ann Arbor after living in Vienna, Austria for a couple of years. When I was in Europe, I had the opportunity to work with Christian Stefener and Franz Pomassl. Franz and I did some recordings under the name 'Dependance' and a track of ours was included in a compilation featuring others like DJ Hell and Jeff Mills. Franz and I met at the Electroacoustic Institute in Vienna, which is a school in electronic experimental music. A lot of musicians enter the school who are interested in experimental avant-garde electronica, and they end up doing techno and house records on the side. So what you see in Vienna is an explosion of new artists coming out of that scene. That got me into producing electronic music, and then when I came to Ann Arbor, I decided that was something that I wanted to continue.

"I'm a postdoctoral fellow for the Medical Research Council of Canada, so I have a Ph.D. in biochemistry and molecular genetics, which I was finishing up in Vienna, and now I'm working for a lab here in Ann Arbor that is mainly interested in gene therapy. We actually have a gene therapy clinical trial happening right now which is aimed at trying to alleviate some of the effects of the HIV virus. So that's my main gig. I've been doing music all along while I was a student, and now, even though I'm a professional, it's still something that's very important to me. "One of the focal points of the techno scene in Ann Arbor is WCBN. Brendan Gillen, program director at WCBN (AKA Ectomorph), runs this incredible techno show called "Crush Collision" every Thursday night. What happens is that a lot of the techno producers and DJs just pop in and sit in during the show, and it's a really interesting social situation: people bring in their demos and whatnot and play each other their tracks, and trade off ideas and industry news, and that's where I met some of the Smart artists.

"I started up the label in Spring 1995. The first release was by Brooks Mosher, who lives in Lansing, MI and is a student at Michigan State University. It was obvious to me once I moved to this area that there was a huge amount of talent here; there were a lot of people that were really keen to be making records but didn't really have the opportunity. What I wanted to do with the label is to give these people that opportunity. The main goal of Smart is to provide a vehicle in which artists are able to express themselves in their individual ways: each artist is free to move around within genres. I think that's really important for an artist. A lot of labels are afraid to put out anything but pure dance records because they know that the records are mainly being bought by DJs. That's unfortunate, because I think that there's more to music than just writing tracks that will make people dance. We're trying to develop the artist as a whole person and allow themselves the freedom to express what they want. Sometimes that means going down-tempo and that's why you find that diversity on Smart.

"Macho crotch-grabbing is something that my label is not at all interested in. When we do hard music, we're not doing it just for the sake of being hard or macho; we're trying to be musical in everything we do. There's just way too much masculinity and posturing in the scene today. In fact, one of the things that I feel a little uncomfortable with is focusing in on me per se as being the person behind the label because although I'm interested and involved in the production of each record, I think that these records belong to the artists themselves and that they're the people that are important. I'm not so important."

PROFILE: THEOREM

Interview with Dale Lawrence, the man behind Theorem, the newest artist and release on +8. We began by discussing Dale's musical influences and the state of the current scene in Detroit.

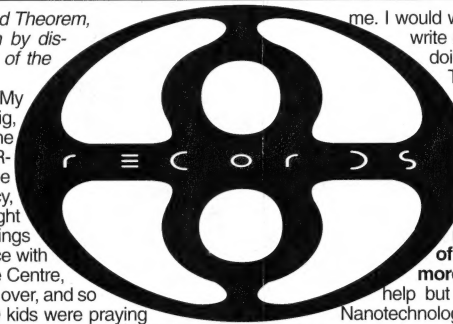
There's some beautiful music out there. My favourite track of all time is "Elements" by Carl Craig, the original. I really like Carl Craig. There's some Derrick May stuff too— my favourite stuff is the 'R-Theme', and the remix of 'Strings of Life', where the kick doesn't come in for eight minutes. The intricacy, the feeling, the emotions I got out of it... And 'Night Drive' (FUSE) is also one of those inspirational things for me. I used to do sound for this youth conference with my brother, this Christian thing at the Renaissance Centre, and we needed prayer music for these kids to pray over, and so I used to take 'Night Drive' and loop it— so 3,000 kids were praying over 'Night Drive' and didn't even know it! I also really like Autechre. I don't like music that's 'down', I was too into that in the '80's, and I'm just over it. I love the positive stuff that people have going...

I can't pin my influences down to anything other than my friend Bileebob's mix tapes. I did not start collecting music at all 'till a year or two ago. But I was heavily influenced by Detroit music. I love the feeling in it. Just that sound, that raw sound to it, there's something beautiful about it. **Detroit just doesn't have that cheesy bullshit:** there's none of that extra shit, that dressing that people think they have to put in songs to make them catchy, but that just make them dated. Pure Detroit techno to me is not dated. And I think that the lack of bullshit is because the city has absolutely no dressing. **Myth or no myth, the city doesn't have any dressing!** That carries through in the music.

But I began writing music before I even knew what Detroit techno was, since 1985-ish: like Depeche Mode, New Order, all that stuff. Bileebob and I began in '89-'90 and we were singing then; we began in techno-pop, although a bit darker: technoey sounding but with vocals. But then we got into Alan Oldham's Fast Forward radio show, about '89. It was pure electronic techno, and he would have Derrick May going on; Rich was in there too. Rich was about 19 at the time, only a year older than I am. I used to tape the show and it was our only hookup to the music, aside from going to a party or something. I also used to go to the nights at Majestic. It was during that time, around '91-'92, that I changed over musically to just pure techno.

That was around the same time as John Williams, Greg Campbell and I got together. We formed a band and called ourselves "1217" when we all lived downtown in a building called 1217 Griswold, you know, 'The Rave Commune' (or 'The Loft'). We were called the 'Detroit Loft Boys' [laughs]; we almost made sweaters. Bileebob was already living there, and then a couple of months later, the fourth floor opened up, and Greg and I fell in love with the place. The fourth floor is where all the parties happened. The parties were great but I had this job where I had to work every Sunday at 7:00 AM, so it was always a dilemma for me on Saturday night... I slept right next to the speakers; my bed was right on the other side of the wall from this really large sound system. It was soooo loud! That was insane. It was just pure bass. I would put earplugs in whenever I decided to go to bed for an hour or two, and the feel of the bass would lull me to sleep. Music was going all the time in that building somewhere; you'd always hear it, either coming from up, left or down. The guys next door and us would go to sleep to it, with theirs and our stereo on full. We had stereo wars going. Luckily, the building was so huge that it was OK, no one was drowning anyone out. It was just harmony, everything clicked. Pretty much the whole building was people involved in the scene; it was crazy but good, because we were allowed to write music 'till 6 am if we wanted, as loud as we wanted. And we did, just about every night.

Then around that time Greg played Rich this one track that we'd written together, and that's when my contact with Plus 8 started. But in the end our band never really happened... When I began writing again, it was still Bileebob and



me. I would write 5 tracks and then he would come over and we'd write one together; he was so busy all the time. So I began doing stuff by myself.

Theorem grew out of what Bileebob and I were doing; we were playing around with a lot of blips, experimenting. We almost called ourselves 'Blip Theorem'. It's just the placement of certain tones and blips; it wasn't about melody. It was rhythmic-based.

Nano is about nanotechnology and nanoseconds. Nanotechnology is where technology becomes so small that you almost can't tell it's technology anymore. **The way I compose music is from the point of view of a certain digital life form trying to become more and more human,** like Data from *Star Trek*: it can't help but be technological, but it's trying so hard not to be.

Nanotechnology is all about how you can't tell anymore what is and what isn't technology because technology is getting so small that it's all **like a blur between human and machine. I get inspired by the big picture of things, not specifics.** That's what Theorem was born out of, but...I just couldn't keep the emotions out of there. I think that there's a lot of feeling that I put into my music, and I hope that people get that out of it. Theorem is just about thinking; I want someone to listen to this and lose themselves in thought.

I approach music as art to me. I was an art major at Wayne State; I just graduated in graphic design and visual imaging. Everything I did was all about expression, pure emotion. Like the German Expressionists; when I took that class on German Expressionism, that's when I really figured out a lot of shit about **tapping into pure emotion and not trying to express ideas.** Like Munch, Kandinsky, Ludwig Kirchner: his boat was not red! The sky was not purple! And I think in pictures musically. Especially with 'terra bella'. I knew that was 'terra bella' before I wrote it. You know, 'beautiful landscape' [laughs]. I could never do music without visual art because I bounce back and forth: when I'm hot with visuals, I can't write a track. When I'm writing the best tracks that you could imagine, I can't design worth shit. So they bounce off each other and it's good; it's like while one is freeing itself, the other is rejuvenating itself. So I need them both.

'Aslan' [track #9], you know what that is? 'Aslan' is this lion from *the Lion, the Witch and the Wardrobe*. He's a very powerful but very gentle lion who appears with this strength of the heavens behind him, and yet he would do nothing to hurt the kids. It's a total feeling of security and affirmation but yet unfathomable power; you can't even conceive of how powerful that lion really is. That's what 'Aslan' is, **this gentle force that sweeps over you** that seems very powerful but at the same time it soothes you, it's a contradiction.

Music is therapy for me, pretty much. Writing a track just feels good when it's done. It's like, this is what I have to do, I have to write this. **I'll record a song on tape, and then drive around in my car and listen to it.** That's my fix for the night. But then I have to write myself another track, it doesn't last long. I used to be a nervous freak, but **I've switched from introvert to extrovert.** I used to be in a room with people and blush for no reason because I'd think they were looking at me. It was that whole depressing thing in the '80's. But then I don't know what it is; something happened. Everything seems really right now, the magazine's cool, I've graduated...**I've never been happier.** It's not a happy-happy; it's just 'at peace'. I'd rather be that: I've been super happy before, and then the next day I could feel super shitty.

I also feel at peace because now I write music that I'm satisfied with. Before I'd write something and be thinking, 'Oh, if only this could be as good as...', but now it's like, 'I can write good tracks'. But it's not like 'I rule'; if someone cuts my music down, I still feel hurt; I'm no stone or anything. **I write tracks for me.** If I were writing tracks for other people, I'd sound like somebody else. I write music for myself, but I want to see how the world perceives it and perceives me. **I want to make my statement and say, 'So what do you think about me?'**

PLASTIKPRODUKTS

is conducting a new membership drive.
There are two levels of membership:

>Regular membership is free.
Receive flyers to all PP parties.

>Full membership is \$20 US/yr.
You will receive:

1. Personalized Plastikprodukt Membership card
2. 'Transmissions', IntelliNET's monthly newsletter
3. Flyers to all PP and associated events
4. 10% off IntelliNET products and merchandise
5. FREE CD with unreleased Plastikman track.

>Please send your name, address, and telephone, along with \$20US for full membership (Money orders only, payable to 'Plus 8 Records') to:
Plastikprodukt, 1275 Walker Rd, POB 24048, Windsor, ON N8Y 4Y9 Canada



TELEPATHIC:

Has two new releases coming out in April: PSI 024, the Acid Didd Part 2 by Fred, and then PSI 025. There will also be a licensing of some Telepathic tracks to Superstition: Superstition will release first a single of "Management" from the Fred Giannelli Organization, with remixes by Fred himself, Dave Brian and Steve Bug, as well as a CD Comp called "Telepathic Vol. 2", and a third single as well. In addition, Fred has been busy doing an album for Sahko in Finland called "Telepathic Romance", which will feature unreleased ambient tracks.

ACACIA:

Has two new releases coming out, a Joe McKecknie "Hiroshi Moroshi" and a K. Hand "Unreleased Project", with three cuts, one more electronic techno and the other two more dance-house-oriented. There will also soon be an Acacia mini-compilation on vinyl, with a whole slew of artists featured. Half of the tracks will be new and unreleased, the other half old favorites. An Acacia CD-Comp will then follow. Kelli has also been busy in the studio doing remixes for Dan Curtin's "I'll Take You There" (Sublime, Tokyo) and for "Accelerator 3" from Reload in Belgium. She appears in Akron, OH on July 5 and is currently busy working in the studio. Kelli will also be doing the next Intellinet "Building Blocks Vol. 3".

INTANGIBLE

Has a slew of new releases out now and also three more to come: DJ Slym Fas (Tony Olliveria) and Gary Romalis both have EPs coming out, followed by Terrences' Seven Grand Housing Authority Album in May. Terrence Parker himself also has just finished recording an album for Studio K-7, which is slated for release in September, although a few 12" releases from the album should be out earlier. Right now, Terrence is working hard on the distribution of his Tribute to Ken Collier, the proceeds of which will be donated to the American Diabetes Association. Record Time Distribution and Intellinet will also donate a portion of their proceeds made in conjunction with the record to the American Diabetes Association as well.

DIRTY HOUSE/ JUICE

Has had a very eventful past month. Last week, the first South Australian Dance Music Awards were held in Adelaide, and Dirty House was named Independent Record Label of the Year. DJ HMC was also named DJ and Producer of the Year, and Dirt 01, 'Phreakin', was named single of the year. Also last month, Cinnamon and another artist from Dirty House were involved with writing music for a multimedia performance at the South Australian International Arts Festival. Both Juice and Dirty House have also been doing a lot of licensing deals with all kinds of labels. Dirt 05, the Pornographics EP, is coming out very soon, with the first 500 limited edition red vinyl. The next Juice EP by Paddee will also be released soon; strong, melodic techno that is to be the last release on Juice. Dirty House will still be releasing new tracks, however. Juice is also helping other new artists and labels in the Adelaide area, specifically Arial Recordings, which is more trancey, and DCE, which is more technoey.

PLUS 8:

There is a new "Public Energy" in the future (Speedy J's harder material formerly on Probe), as well as a white-label +8058 circulating. Rich has been busy furiously creating in the studio in past weeks. Plastikprodukt, the promotional end of Plus 8, is gearing up for a new membership drive for '96-'97 that will include, for \$20/yr, previously-unreleased Plastikman tracks on CD, amongst other things. Jamie Hodge, aka, "Born Under a Rhyming Planet", has just returned from England from doing some DJ and live dates and has started on his first full-length for +8.

DEFINITIVE:

Has a "Disco House For All" compilation in the pipeline as a follow-up to the "Acid House For All" comp of a few months ago. Rob Lenarduzzi (Calisto, "Get House") has a new EP forthcoming with friend Ed Watson as "Liquid Groovy".

PGAL

Tim Price has set up a new, Intellinet-affiliated clothing line called PGAL, which carries a range of Intellinet merchandise: from Definitive to Plastikman to Plus 8 clothing and record bags. All PGAL wear can be ordered through Intellinet or, for a PGAL catalog, contact Tim Price at 810 772 8670/ F 810 772 9518. Tim also drives a '79 Trans Am.

CATALYST

Terry Mullan's new label, has its first release by Sneak out now. The next release will be Johnny Fiasco, followed by an Ian Pooley 12" with a Derrick Carter remix. The focus is on solid Chicago. Both should be out in the next coming months.

CONCEPT 1

Each release will be limited to 2000 copies. We will not increase the number of available copies. The tracks will not be licensed to any other companies. CONCEPT 1 will never be re-released. Period.

